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JULY 1971 VOLUME 6 No. 3

ON THE COVER

Super star . . . Alice Faye is presently living in Palm Springs and returns to Hollywood for film & TV commitments. Read her story on Page 32.

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Take it from the top

News notes on the Hollywood scene

by Zelda Cini

Concerning nostalgia

Despite the technological advancements of film-making today, there's no putting down an increasing public interest in the less sophisticated product of yesterday. And never has the collector of film memorabilia had it so good.

In Westwood Village (Calif.), Donald W. Klipper, a travel agent, recently revealed a personal library of some 2,000 film titles, the earliest from 1906, not all of them pure entertainment. There's a liberal sprinkling of propaganda movies in the lot, including a primitive Thomas Edison commercial for anthracite coalburning railroad companies, pointing out that their passengers arrive at destinations unsoiled by grime and soot.

Klipper, who's been conducting extension classes in history via film at UCLA, regards his collection as "a window on the world ... like a time machine," a visual, moving, documentation of seven decades of change in morals, clothes, manners, furnishings and values.

As a sidebar on the same subject, he has also put together a private series on the history of erotic films, less sensational in intent than as an examination of the social mores from the 1930's to the present.

Change, it would see, is only in degree. ***

Old movie hardware

Only fitting that the California Museum of Science and Industry should be the setting for the priceless collection of precinema and cinema antiques, thanks to Universal Studios.

This exhibit, stripped of tinsel, concerns itself exclusively with the physical equipment which made movie-making possible ... surprisingly, it did not start in America.

The camera used to shoot "Birth of a Nation was built in France by Pathe in 1910, and is on display. So is an English Aeroscope which recorded action on a Belgian battlefield the same year.

Earlier still, there's the Thaumatrope, invented in the 1820's, and Lee DeForest's movie-sound equipment, invented in 1923. Despite its availability, Hollywood's first "sound" film was dependent on an accompanying phonograph record, and it was not until 1926, when Warner's produced "Don Juan", that the film capital of the world released a major film accompanied by sound.

Future plans call for a Museum screening of a 1916 print from Universal's archives, showing founder Carl Laemmle conducting the studio's first tour.

This exhibit, by the way, is contracted to run for two years, open-ended after that.

In today's world, where shooting the moon is old hat, there's genuine escape in going back in time to where shooting a movie was enough to make a tourist gasp. ***

On the lighter side

Remember the advent of living color on TV? Remember the NBC peacock?

You'd better. That's practically the only way left to see that semi-retired bird, according to Don Durgin, president of NBC-TV.

All part of gaining time by elimination, is the philosophy behind pruning of such trivia as the animated NBC chime logo at the end of all programs, dropping of production company tags at the close of programs, restricting opening and closing credits, except for main titles, to 40 seconds, and eliminating five-second promotional spots preceding station breaks in hour-long programs, among other things.

Would you believe this latter item is rumored to account for 25% of NBC's prime time promotion availabilities?

What a trauma for the viewing audience! ***

Another collection

While commercial broadcasters battle to retain the now-hackneyed formats that served them so well during the infancy of telecasting, Public Broadcasting Service network has scooped up a grant from Xerox Corp and, with it acquired a collection of 26 film classics from all over the world for next year's audiences to see.

Selected for the influence each film exerted on movie-making generally, as an entertainment or art form, they will be aired in their original uncut versions, with no commercials, for 26 consecutive Friday evenings, nationwide, according to an announcement from KCET, Los Angeles outlet for PBS.

To give you some idea of the scope of this Film Odyssey (that's what they're calling the series), shows will include the works of directors like Ingmar Bergman, France's Francois Truffaut, Russia's Sergei Einstein, Germany's Fritz Lang and America's King Vidor.

On the starring side, beginning in January, Jeanne Moreau and Oaskar Werner in "Jules and Jim", the 1962 film that established Truffaut as the leader of France's New Wave directors.

The series ends July 7 with Mexican director Luis Bunuel's 1951 "Los Olvidados" (The Forgotten Ones).

Another enriching thought, foreign films will be telecast with original sound tracks and English subtitles, super'd where necessary.

Looks like this is the beginning of Friday night at the movies meaning Friday night filmfare for grownups, regardless of age, at home.

Even without commercials, it's unlikely they'll forget to buy soap, used cars, or deodorants in assorted brands at the competitive prices – and the good (even great) movies are free! ***

Never heard of it

Out of the mouths of babes (and the archives of the American Dental Association) "Tommy Tucker's Tooth", perhaps Walt Disney's first commercial film, has joined the Disney library.

The silent, live-action movie with a few animated inserts, was filmed by Walt himself in Kansas City, Mo., in Dec. 1922, the year Disney founded his first company, Laugh-o-Gram Films.

"Tommy Tucker" earned Disney a whopping $500, plus $1.50 bonus, the exact amount needed to retrieve his only pair of shoes from a repair shop. Scarcely what could be called "well-plotted", the story concerned a good boy, Tommy, who took care of his teeth, and a bad boy, Jimmie Jones, who didn't, but who does later, thanks to Tommy's example. Both boys get jobs, because of their good appearance.

My gracious, weren't those the simple days, though. ***

For the music minded

This seems to be the era of specialized museums. Now it's Heritage Museum on S. Olive in Los Angeles.

Where else would you have assess to the most extensive collection of antique musical instruments in the west, along with a complete full scale 1874 barbershop and a turn-of-the-century model village with 5,000 moving parts, including animated people and equipment built on a scale of one inch to one foot?

Here, too, if you're a record buff, you can examine the first automatic record changer (1924), a product of Victor Talking Machine Co., and something you've always wanted to see, the ingenious automatic violin.

We're used to animated people, even via automation. It's the barbershop that gets to us. You remember barbershops, don't you, junior? ***

Now, its radical change

Even the diehards are now beginning to predict traumatic changes in television programming within the decade.

At a TV Workshop for the Association of National Advertisers, one network spokesman prophecied such revolutionary innovations as free-running shows of varying lengths, no longer limited to the half-hour or multiples-of-same restrictions. (BBC has been doing this since the beginnings of TV)

Another startling prediction covered daytime "soaps" and game shows, due for a different look to pacify an increasing percentage of male viewers!

On the brighter side, the same expert noted that viewer interest in TV generally is leveling off and, evidently because of this, specials, sports and news are due to become more important.

Isn't THAT comforting? ***

The beginning ?

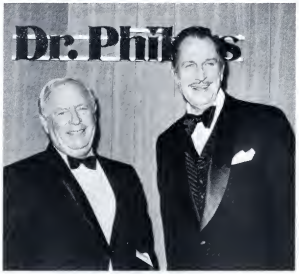
You knew it might happen. Now it's really about to ... first-run features aimed at CATV.

On Sept. 1, according to GG Productions, Boston-based film distributors, 26 features, 15 of which are still in theatrical release, will be offered to CATV, not so much for profit, president Russo says, as for establishing the distributor as "a prime supplier of new product to CATV operators."

Films include "The Last Gun," with Cameron Mitchell, "Head of the Family," starring Leslie Caron, "The Exquisite Cadaver" with Capucine, etc.

Fascinating windup of the news release points out that GG Communications, parent company of GG Productions, is in the process of building three CATV systems in southeast Massachusetts.

For the uninitiated, there are some 2600 cable systems in the U.S. at present. Of these, fewer than 350 have more than 3500 subscribers. Of these, according to FCC rulings as we go to press, only the system with 10,000 or more are required to cablecast, and even that ruling is subject to review. Without supportive advertising, who's to pay for first run films? ***



VINCENT PRICE HONORED FOR 100TH FILM AND CIVIC CONTRIBUTIONS AT WORLD PREMIERE OF "DR. PHIBES" – Los Angeles County Supervisors unanimously voted a plaque to Vincent Price for his 100th film and civic contributions, and it was presented to him by Supervisor Ernest E. Debs at the Charity World Premiere of American International's "Dr. Phibes" at Pantages Theatre on Hollywood Boulevard, at a big, old-fashioned celebration.

Subteen idol

Everything gets younger even squealing fans, age 10, who coo at the sight of singer Bobby Sherman.

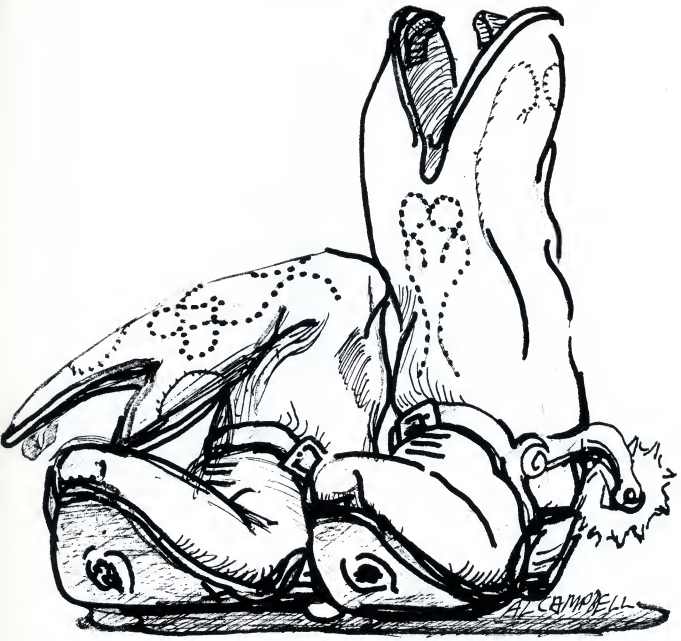
First it was "The Partridge Family" and an episode which became known as a new Bobby Sherman series. Now it's "Getting Together," the true name of a half-hour upcoming this fall on ABC's 8 p.m. to 8:30 p.m. Saturday slot.

Sherman, paired with Wes Stern, plays one of two songwriters who tries to make a career for himself in Hollywood. Other regulars, Pat Carroll and Susan Neher.

With the first episode before the cameras at Screen Gems the last week in June, Shyer and Mandel, series story editors, will work with 12 writers already signed: John D. F. Black, Albert E. Lewin, Charles Shyer and Alan Mandel, Dick Baer, Ron Friedman, Peter Meyerson, Bill Bickley, Dick Bensfield and Perry Grant, Steve Zacharies and Dennis Klein.

Did we mention Shyer and Mandel? ***





Sam Lucchese-King

by Frank Taylor

When a Western hero or heel, dies with his boots on – chances are excellent, they were made by San Lucchese of San Antonio, Texas, the uncrowned king of cowboy boot makers. In movie, Texas oil, and celebrity circles, a Lucchese boot is like owning the Rolls-Royce of foot gear.

His family are experts in the art of custom fitting boots, and in the last three generations, the Lucchese clan has fashioned more than 200,000 pairs of plain and fancy Western boots.

His shop, filled with thousands of foot prints kept filed for reference, is frequently crowded with customers who do business in wholesale lots. Many of them order two-dozen boots at a time. Gene Autry buys 15 pair each year, and John Wayne orders six or more, depending on the kind of films he is working on.

Not that a Lucchese boot wears out that quickly – far from it. They are status symbols for the people who can afford them. Twice a year, the boot maker comes to Hollywood and sets up a mini showroom in the Hollywood Roosevelt Hotel. Placing his latest wares on display, Lucchese calls up his old customers to let them know he is in town for a few days.

I met San during a recent session in the hotel, and was given a cram course in the finer points of custom boots. As he explained the trade to me, Lucchese picked up a handsome pair of boots, cut along plain lines. "These are $200," the craftsman said, "and worth every penny. They should last one of my customers ten years with average care."

Extra fancy boots, the kind most of Lucchese's patrons order, can run several thousand dollars a pair – depending on the type of hide they are made from. For instance, boots made from anteater, backed with kangaroo leather for strength, will run $600. Ostrich skin runs a bit more, and snake skin can be very costly because it is difficult to handle.

There is no shortage of materials for a customer to choose from, since Lucchese keeps 125 different types of leather on hand at all times, so that none of his followers have to wear the same kind of leather twice – unless they want too.

Lucchese fills regular orders for boots constructed of many different types of animal skins. Water buffalo, lizard, South African goat, elephant, have all gone through the Lucchese shops, and it is highly probable that almost anything that grows a hide will wind up as a boot, sooner or later.

Sometimes, a Lucchese customer is so pleased with a pair of boots, he goes on wearing them for decades. A fairly ordinary pair made from cow hide was sold to a man in 1930, and last year, the old rancher sent Lucchese a letter of request. "He didn't want a new pair of boots," the craftsman laughs, "he just wanted us to polish his old ones. And they still looked good!"

But a reputation isn't made in a day, and the proud name of Lucchese on a pair of boots started with a Samuel Lucchese, grandfather to the present head of the company. Grandpa was born in Palermo, Italy, a town noted for it's

ceramic products even today. There was a touch of romance in the elder Lucchese, and he longed for something better than the future offered him as a skilled peasant in his native land.

Taking what money he could save, Lucchese left for America and promise of wealth it offered for men who were willing to work hard. Landing eventually at Fort San Houston, a cavalry school in Texas, Lucchese set up a tiny shop and began seeking customers among the soldiers stationed nearby.

It was a strict military requirement that graduating officers buy three pairs of top quality leather boots before they were given a diploma. This encouraged business, and soon Lucchese sent for each of his brothers, one by one to help in the business. In a short time, five Lucchese's were hard at work turning out boots.

As the brothers married however, they were persuaded to move away by their wives, or change occupations — one was shot by a jealous husband! The family guild disintegrated, but Sam stuck by his sewing machines and Fort Sam Houston. When WWI broke out, the need for officers expanded, and at the peak, 35 pairs of boots left the shop each day.

By this time, Cosimo, Sam's boy had entered the trade, Hardly a businessman, Cosimo was more interested in developing a new style of last or decoration than making money with run-of-the-mill products. "He was the artist," Sam said looking over his stock of boots with a wistful glance.

Cosimo had learned the craft sitting at his fathers feet, a traditional form of training among old world craftsmen. In time the demands of production changed at the Lucchese shop under the direction of Cosimo. The firm turned from standard military riding boots, to custom fitted, hand made and decorated ones.

As word of Cosimo's skill spread, silent movie stars began placing orders. One of the first was Tom Mix. Another was Hoot Gibson, who had met the Lucchese's while riding broncos in Texas rodeos. As Mix and Gibson faded from popularity, Ken Maynard and Johnny Mack Brown replaced them as customers. Finally in the 1940's it was Roy Rogers and Gene Autry, who introduced the flamboyant "drug store cowboy" look to millions of American kids.

Even politicians have found their way into the Lucchese showrooms. Former president, Lyndon B. Johnson is a regular customer, and remained one through all his years in Washington, D.C. from the senate to the White House. For LBJ,



Lucchese makes a comfortable boot decorated with fancy stitching on the top, leaving the bottom plain.

Gene Autry still likes a few pair of extra fancy boots, but wears plain ones for business conferences and other commercial functions. Autry's closet at home is the size of a small house, and it is filled with Western clothes and Lucchese boots.

Anne Baxter is another satisfied customer. Miss Baxter prefers somewhat distinctive foot gear, such as the order she once placed with Sam for boots decorated with butterflies. To make sure the finished product suited her, Miss Baxter brought a real butterfly along for the boot maker to duplicate in colored leather.

Like his father, Sam Lucchese loves to create beautiful things in leather, and butterfly boots was the type of challenge he loves. Carefully dying each piece the exact color of the insects wings, he soon had a perfect match stitched on the actresses boots. But the cost was high, "Quite a bit over $1000," Sam admitts.

But the Lucchese line isn't limited to cowboy boots. Another favorite is spats. Sam decided people might like to wear the old time shoes again, and made a few sample pair. Before he knew it, orders were pouring in and spats have become an essential part of his inventory.

When he fits a customer for the first time, Lucchese uses a special instrument to take the foot contour outline, as well as the usual measurements. This process may take half an hour, but all the results are carefully noted in a bound book Lucchese keeps on file. No matter how long a customer may wait between orders, Lucchese will be able to make a new pair of boots that fit him perfectly — using his reference system.

These files go back to the days of General "Black Jack" Pershing, an old Lucchese customer, and they are rarely destroyed. "We keep them for sentimental value as well as practical use," Lucchese said.

Looking down at the craftsman's feet, I noticed he wasn't wearing cowboy boots. Instead, they were low cut shoes. "These are made on cowboy boot lasts," he explained, 'but they have been cut off at the top for cooling. I enjoy wearing these more than boots, especially in hot weather."

If Grandpa Lucchese was looking down at that moment, he might have turned over in his grave. But then, nobody is perfect. Not even the king of cowboy boots. ***

of Cowboy Boots

Has the Bell tolled for good Music in America?

BY TEET CARLE

Walter Scharf is a man who is very much concerned with what people (the ultra-young) seemed destined to do to music.

What Mr. Scharf, one of the world's foremost composers, (popular enough to have registered nine Academy Award nominations for music achievements in motion pictures) is asking: "Is good music doomed in America?"

This brilliant musician, whom this writer met recently at a luncheon, was "viewing with alarm" the future of music, as he sees it. He argues that there is serious danger to the future of good music because the young people of today are unwilling to devote the necessary time and energy to the study of difficult instruments and an understanding of the nuances of serious music.

"It is hard to blame young people for turning away from the complexity of traditional orchestral instruments, when the sounds of electronic instruments are so much easier to play", Scharf says.



Walter Scharf... Composer

Walter Scharf at work





He admits that one can hardly hang stupidity on a youngster for not mastering an oboe, piccolo, bassoon or cello, when he reads that a high school dropout with a electric guitar and a single phrase that can be repeated 100 times under the guise of "lyrics" can make a million dollars with one recording session.

All of us have read, on the contrary, stories of the tireless practice endured by great musicians. Pianist-composer Paderewski spent fourteen hours every day, during his formative years, perfecting fundementals.

Scharf is practical about his opinions.

"There are economic factors, too," he says.

"So low has become the demand for accomplished musicians in orchestras, on concert, and even in motion picture scoring groups, that many dedicated musicians have moved to Europe, where good music is still reasonably popular."

Scharf also decries the decline of training opportunities for those boys and girls who are willing to serve long apprenticeships, in order to follow a gratifying profession.

"There are fewer places today than ever before where beginners can learn, surrounded by great technicians," he explains.

"Every motion picture studio used to maintain large recording orchestras and there was a constant need for fresh talent. Fortunate novices could play alongside proficient musicians who took delight in advising and demonstrating."

With little room for those in apprenticeship, a young musician is forced to learn with his instructor and in his own home.

"What happens too often nowadays is that when a serious young musician does get an opportunity, he finds himself woefully unable to cope with the challenge," Scharf says. "And economics have become so great that the conductor of an orchestra cannot take the time to help a newcomer compete with the experienced old timers around him."

Scharf has scored successes in television, as well as in motion pictures. He has composed, arranged and conducted for more TV documentaries than any other musician. He likes this type of production because he feels that a documentary gives a musician a chance to be creative. Most television of the "story" type places restrictions on music. The composer arranged, composed and conducted for the new David Wolper United Artists film, "Willie Wonks and the Chocolate Factory," and prior to that did the National Geographic special, "Journey to the High Artic." Other TV fare of his includes "Tragedy of the Red Salmon," "Great Mojave Desert," "Ethippia, the Hidden Empire," and "George Plimpton at the Movies." "Great Mojave Desert," "Ethiopia, the Hidden Empire," and "George Plimpton at the Movies." musical, "Maybe that's Your Problem," which will be presented in London next month.

All this is part of his constant efforts to keep from being "type cast," a hazard which he says is more acute for musicians than for actors or directors.

Walter Scharf music has been heard all over the TV dial – on "Mission: Impossible", "The Undersea World of Jacques Cousteau," "Mr Magoo's Christmas Carol," "The Dangerous Christmas of Red Riding Hood" and "Holiday in the Holy Land." He' had Emmy nominations as well as Oscars. Christmas Carol," "The Dangerous Christmas of Red Riding Hood" and "Holiday in the Holy Land." He's had Emmy nominations as well as Oscars.

Of unusual interest is his working with "superstars." He was with Danny Kaye on "Hans Christian Anderson" and with Frank Sinatra on

Then there was "Funny Girl", with Barbra Streisand, on which Scharf worked for 17 months, in daily contact with Miss Streisand for nine months, What about all that temperament?

Says Scharf, In some quarters of Hollywood, temperament is a dirty word. I don't go along. If, for example, temperament means having strong enough convictions about one's own creative instincts, to be willing to battle for them; if it means having a large enough artistic ego and stubborn integrity to stand up against the carpers and the critical sharp-shooters who always are lying in wait for the big talent, then I am all for temperament. I have never seen a single major talent who didn't have that kind of temperament.

Barbra and I developed a healthy and lasting respect for each other's contributions to the job we set out to do. It wasn't always easy or peaceful. But the results, I'm sure, justified the effort.

Scharf is sure that the secret to working with superstars and their super-egos, is to learn how to communicate with them on their own terms. "The mistake so many people make is to expect extraordinary talents to behave like next-door neighbors. A large part of what makes them the great talents is that they definitely are not like other people. They are more sensitive to many aspects of the world, more protective of their own constantly-flattered and constantly-battered egos. They are more extraverted, as a whole, and very special human beings."

Scharf is no stranger to serious music, as witness the successful "Israel Suite" and a full length opera in collaboration with Norman Corwin titled "The Plot to Overthrow Christmas.

He does not, of course, spend all his living hours composing and arranging. He is a rabid fan at sporting events. "Composing can be a lonely life unless you get away from your four walls and go out among people."

* * *



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One Man Movie Company



"SPIDERWEB"

Mark Shepard, whose name you may recall from his opus "DICK TRACY!", was formerly a resident of that improbable realm of film SHTICK. Both his acting in high school and amateur movie productions reflected this. However, not so anymore with the timely release of his latest flick "SPIDERWEB". Social criticism, anti-war, drama, suspense – call it what you will. This movie may well represent what may be the ultimate in it's genre – that is, nonprofessional student films of and by high school people.

Inspired greatly by the works of Hitchcock (Psycho''), Peter Bogdonovich (''Targets''), and Roger Corman (''Bloody Mama''), the film "SPIDERWEB" is an attempt to fully utilize available student actors with a relatively small budget, $3,000, and still institute professional cinematics which the production company has been trying to constantly uplift . . . whether it be camera angles, sound effects, animation and opticals, dialogue, or continuity. The company has always strived to band together and work for a common goal; namely, a groovy flick.

Details, you ask? First, on the technical end we are shooting in 16MM black/white. Why? As opposed to the colorful action of "DICK TRACY!", black/white simply heightens the suspense, and consequently places more emphasis on the lead actor, who plays a psychopathic killer. There were technical and, of course, financial considerations, too.

As for sound, the entire film was shot silent. Originally, it was intended to record the sound on a magnetic striped print, a method commonly used in 8mm. sound reproduction. It soon became obvious that this would be unsatisfactory for large screen viewing, and the decision was made to do the track "professionally" – that is, record it on separate reels of 16mm. full-coat magnetic film. The experience of working with sound sync equipment, 16mm. recorders, and the Moviola editing machine was worth the rental prices many times over.

For production in human form, we nearly always used a student crew of seven (unless someone had to study or something) – no less than three. These people were there for a definite reason. Their special interests were in animation; exposure and lighting; make-up; still photography (which plays an important part as "freeze-frames" of people in death

ONE MAN MOVIE COMPANY – Mark Shepard, director, cowriter, production designer, editor, highschool student and sometime star.



within the movie); sound; and gripping (helping along with everyone.)

Most of the time we used a Bolex H-16 camera, a very versatile little thing, to photograph the scenes, and the other part of the time a Auricon Pro-600, This camera was used for the first few weeks of shooting, filming the portions that were the most difficult, such as the trek to Palm Springs (for a filming "party") for key shots. The heavy equipment that was difficult to transport included a 12-foot camera crane which we used for the first time – a commonplace item on a movie lot, but a total thrill for us amateur movie makers. It brought "SPIDERWEB" captivating and complicated dolly shots that truly enhance the film.

Other locations were Hollywoodland (in the hills of Hollywood) that was used for a dry Nevada town, and the general environs of Encino and Van Nuys. A home was also placed at our disposal for the apartment scenes, which took a full three weeks to shoot.

All this to constitute a year's worth of shooting (the script was finished last January, production started Feburary 21) of our third major production for the amateur market (limited, alas, to contests and festivals).

''SPIDERWEB''; contains two convergent plots – one, the persecution of a despondent woman by two slightly crazy teenagers, and the resulting pillage and abduction – while the other centers around the wanton killings of some very innocent bystanders by a young American soldier just home from Vietnam.

These two stories interwine, and eventually become ONE plot in the middle – one that will hopefully leave the viewer to think twice about society, and to be sad – not terrified.

A tour d'force for anyone . . .

But the film, while made up of situations, concentrates more on the characters involved (even the victims). The main protagonist/ antagonist (there is no good guy or bad guy) is Denver Lazenby (Peter Iversen), the soldier who, after a prologue in Vietnam where he eventually becomes used to enemy sniping fire, wakes up one Los Angeles morning to find himself killing his wife, landlady, and painter – then strangers on a busy street and in a Nevada park – from atop a bank building and watertank respectively.

It would be foolish not to admit that this is the horror movie of today, – on a campus, from a watertower in Dallas, in our city streets. The analogy here is not so much the killing in Vietnam and the wanton killing in the streets of a city, but rather the uncaring of the people and the isolation in the Nevada desert that permits the character to go about his "business" unnoticed.

The part of the sniper, for Pete, is a paradox for the outragously affable killer who did it for money in Mark Shepard's "CRIMSON FOG", a spoof which he played.

An accomplished actor, thespian Peter is currently touring the country as a group leader and actor with the Covenant Players.

Victoria Cherry plays an unequivocally morose fifty-year old woman whose life is shattered by unwelcomed "guests", along with her beloved apartment. Victoria is similarly a drama major who appeared in the lead of Valley College's production of "MARAT/SADE" (not as Marat or Sade, but as Charlotte Corday), and has won three department awards. Currently, Vickie is studying her craft with the reknown drama coach, Jeff Corey. They both have difficult parts in "SPIDERWEB".

Others in the film include the "guests", Judy and Mitch (Lisa Ostrow and Andrew Parker). Judy is the sadistic chick who first suger-coats her way into the elderly lady's apartment, then bestows her dubious blessings on her in Judy's search for money.

Lisa always makes a most concentrated effort to emote, as seen by her roles in "The Zoo Story" and other Birmingham High productions, and in a part like this, the more hysterics the better.

Before the first ten minutes of "SPIDERWEB" have elapsed, Denver's wife, painter, and landlady (Tere' White, Wayne Berk, and Lelia Davis respectively) are shot point-blank. Alan Friedman, our beloved make-up man, gets his share of violence too – as a gas station attendant who serves Denver, and as the technical end of creating the gruesome "deaths" of the victims in the movie, too numerous to mention. Alan has been seen in leads in ''Guys and Dolls", Once Upon a Mattress", "The Music Man", and "King and I".

But, though there is an ample amount of violence in "SPIDERWEB", it is not just for blood's sake. It is a concentrated effort to make a good film. A year of work went into it, plus, $3000 begged and borrowed from an incredible number of sources. Our only "splurges" were the dissolves and sound mix-down performed by professional labs.

After cutting the 16,000 feet of film to a trim 5,000 feet, the product, all 130 minutes of it is there. The production company of students did it without any outside studio help – just inside soul-searching to figure out how the people at MGM or Universal "do their thing" in movies . . . Student films just TRY harder.

If you wish any information on when and where "SPIDERWEB" will be shown, please write to Mark Shepard, MSP, 16947 Adlon Road, Encino, California. 91316.

Photographs by Gary Geller





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It pays to become a grandmother — or at least it did for Maureen O'Hara. Flying in for the birth of her grandson, Maureen spoke to old friend, John Wayne, and was signed by his Batjac productions to co-star with him in "The Million-Dollar Kidnapping" shooting in Mexico. This does not mean that Maureen will devote time to her career. She has placed her Bel Air home on the market for $169,000 and will live at one of the places she and her third husband, Charles Blair, maintain in the Virgin Islands, New York, and Maureen's birthplace, Ireland.

The beautiful redhead has a lusty sense of humor. Her classic line — "Sex would be so delightful if all women were sleepy and all men awake."

* * *

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Sculptor Creates a Fantasyland

Huge icicles – some measuring 37 feet high were shipped from North Hollywood to Houston, Tex., recently, but they were guaranteed not to melt en route.

The creations of Garo Boghosian a North Hollywood sculptor actually are stalactites and stalagmites, those cylindrical formations which are crystalized drippings of mineral-rich water, projecting from the roofs and floors of caverns.

Busch Gardens in Houston, Tex., a new amusement attraction, is the destination of the colorful, translucent works of art. They were painstakingly sculptured from fiberglass, resins and metal in the studios of Fiberton, Inc., operated by Garo and his brother Paul.

Boghosian's creations are not all as cold as the "icicles" he sculptured for the Houston Busch Gardens. Last year he built a 60-foot-high volcano, 35 feet in diameter, complete with belching flames and lava, for "Six Flags Over Texas," another amusement center in Arlington, Tex.

Other creative efforts of the enterprising young sculptor include the well on its way to becoming one of the nation's largest producers of creative products. It had to move to larger quarters last year and is fast outgrowing its present facilities at 10816 Burbank Blvd., North Hollywood.

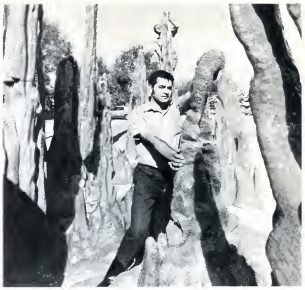
Garo's penchant for creativity began at an early age while he was attending high school in Eagle Rock. During agriculture class, the teacher would take the students on trips to study conservation and nature, but Garo couldn't go along because of a handicap – he has one leg.

He lost his leg in a street car accident in 1948 in Beirut, Lebanon. But he has overcome that handicap and sets a fast pace with his artificial leg.

So, while the class went on nature excursions, Garo remained on the campus of Eagle Rock High School (Los Angeles) to work on landscaping projects. He built statues, waterfalls and stone ornaments. Through his efforts, the high school won first prize in 1958 from Los Angeles Beautiful.

Where does Garo Boghosian get his inspiration for such diversified projects? He says he does a great deal of daydreaming, and as evidenced by Garo's success "Day dreams do pay off."

Turn to Page 29



TOWERING HIGH above their creator Garo Boghosian, 37 feet high stalactites and stalagmites are prepared for shipment to Busch Gardens, Houston, Tex.

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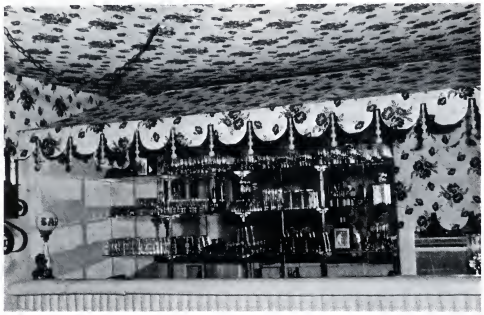
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FRIENDS OF WAIF – Phyllis Diller, her hus band singer Ward Donavan and Shirley (Mrs. Milton) Krims, right, are a happy trio as they cruise the seas for WAIF's charity event of the year. Phyllis, long a loyal supporter of organization, entertained at 1:30 a.m. show in Statendam's Main Lounge.

SPECIAL NOTE for people who like white poodles – Maestro, Celeste Holm's poodle-dog, has been cast with his real-life mistress for an episode in "Nancy", for NBC-TV, entitled, confusingly enough, "Never Look a Gift Horse in the Mouth". He's evidently a veteran impersonator. He played a fox in "Mame" on Broadway.

CONCERNING TWINS, who have their own problems with impersonations, Greg and David Lawrence, 23-month-old lookalikes, will play the continuing role of "Adam", the new TV son of Elizabeth Montgomery and Dick Sargent in "Bewitched", for ABC-TV. This casting act doubles the number of twins already in the series, since Erin and Diane Murphy play "Tabitha", the TV couple's daughter.

RAY BOLGER AND ROSEMARY DECAMP are grandpa and grandma to a new one on ABC-TV – "The Partridge Family". Title of their episode: "Whatever Happened to the Old Songs". O.K. What? . . . Same network, for Christmas – Johnny Cash and his whole family, with Kris Kristofferson, taping a special "Johnny Cash Show."

Would you believe Broderick Crawford, the current Dr. Peter Goldstone of "The Interns" made his first movie in 1937 and has appeared in 64 since then?

* * *

Producer-director Robert Aldrich, known as one of Hollywood's most

FIRST LADY

"An actress' life is so transitory! Suddenly you're building!" she exclaimed when a theater was renamed "The Helen Hayes" to honor "the first lady of the theater."

She was born in Washington, D.C. and did nothing of importance until she was five, when she made her acting debut as Prince Charles in "The Royal Family."

The Actor's Fund of America honored Miss Hayes on the occasion of her sixty-fifth anniversary as a distinguished actress with a large cocktail party at the Beverly Hills Hotel. Maggie Smith and Robert Stephens, Mary Wickes and Mrs. Joshua Logan were on the program paying tribute to the 70-year-old star. Among the 300 guests were her adopted son, James MacArthur; co-star of her last play (a revival of Harvey"), James Stewart; and producer of "Airport" for which she won an academy award, Ross Hunter.

The brisk, five foot (but enormously sturdy) actress was married during the run of "Coquette" in 1928 to the late playwright, Charles MacArthur. She met him at a cocktail party when he passed her some peanuts saying, "I wish they were emeralds." On a wedding anniversary years later he gave her an emerald-studded pin saying, "I wish they were peanuts."

TRIBUTE

"It was a real nice clambake",-attractive Ann Fenner and I agreed as we left USC. Occasion was Friends of the Libraries tribute to Oscar Hammerstein II, seventh in a series of memorial evenings honoring great men and women. Hammerstein's widow, Dorothy, a special guest, described her husband as "abnormally normal."

What a salute the friends gave to the cockeyed optimist who wrote the lyrics for over 1000 songs and 40 shows starting with "Rose Marie" and ending with "Sound of Music."

Highlights of the show were original cast members Celeste Holm singing "I Cain't Say No" from "Oklahoma" and John Raitt with "If I loved You" from "Carousel."

Others participating were Henry Fonda, Gene Kelly, Janet Blair (a beautiful rendition of "Last Time I Saw Paris"), Helen Hayes, Burt Lancaster, Josh Logan, Rouben Mamoulian, Johnny Mercer, Ricardo Montalban, Ryan O'Neal, Harve Presnell, Rosalind Russell, Eddie Albert, Desi Arnaz, Jr., Dinah Shore, Robert Stack, Marlo Thomas, Leslie Uggams, Miyoshi Umeki, Ray Walston, Robert Young, and Milton Berle-who suddenly appeared as an island girl wearing large cocoanuts for busts in the middle of "There Is Nothing Like A Dame" * * *

* Lee Graham



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INSIDE TRACK

NEWS FROM MAJOR MOVIE AND T.V. STUDIOS

GOWER GULCH

Most talked about item at Columbia/Screen Gems is the projected move of facilities to the Warner Brothers lot next Spring. Opinions vary depending on the circumstances of individuals' proximity to the present site or the Valley location. The Gower Street lot, a Hollywood landmark since 1922, will probably be sold, closing the door on another bit of filmdom history.

Meantime, the Jim Gluskins spent three weeks in Israel attending a cousin's wedding in a kibutz. Also in Israel for the month of May were Ely and Mathilda Levy visiting Tel Aviv, Haifa, Galilee, Jerusalem and Arad.

Most gals hate to admit they are old enough to be a grandmother. Not so Beverly Rapoport of the accounting department. She is busily telling everyone of the recent birth of her first granddaughter, Dawn Michele, daughter of the Bob Rapoports.

President Leo Jaffe has been named vice-chairman of the School of the Arts fund raising campaign at New York U. Fund provides student scholarships, purchase of new equipment and building of new facilities.

VIP visitors to the "Living Free" set in Kenya, Africa, were the Russian, American and Israeli Ambassadors. Film is a sequel to the memorable "Born Free."

Sam Spiegel's epic "Nicholas and Alexandra" has completed filming following a precise 20-week schedule. A gala Hollywood premiere will be held December 21st at Loew's Beverly.

Sad to hear of the recent passing of James W. "Pat" Patterson, retired from Producer's Photo Lab on the Columbia lot, and of Helen Beaumont of the Story Dept. Both will be sorely missed.

On a cheerier note, Marilyn Schlossberg, production assistant at BBS Productions, recently tied the knot with John LaSalandra, music editor for TV, in Pasadena. Congratulations. John's a lucky guy.

World premiere of new James Stewart-George Kennedy starrer, "Fools' Parade," was held June 17 in Wheeling, West Virginia. Flick is a wild-paced suspense drama which takes place in 1935 during the depression.

Youngest Macbeth and Lady Macbeth ever are played by 28-year-old Jon Finch in the title role and 25-year-old Francesca Annis as Lady Macbeth in Roman Polanski's Playboy production of "Macbeth."

DISNEY DOINGS

The classic "20,000 Leagues Under the Sea," winner of Academy Awards for Art Direction and Set Decoration, is now in re-release to the delight of millions who will want to see it again, and for an entirely new generation of viewers. The Disney film version of the 1869 Jules Verne tale remains a classic fiction masterpiece.

First film to roll at Disney Studios this year is "Now You See Him, Now You Don't," a sequel to last year's high-grosser, "The Computer Wore Tennis Shoes." Film marks seventh Disney film for comedian Joe Flynn who quipped "They've got a complete wardrobe there in my size now."

"Scandalous John," off-trail western, had its world premiere in Cincinnati on June 22d. Former Cincinnatian Bill Walsh, producer and co-writer of the film was guest of honor. Event was a benefit for the Cincinnati Symphony Orchestra.

The American Dental Association has donated a print of "Tommy Tucker's Tooth" to the Disney Archives. Film, a silent, live-action short with a few animated inserts, was filmed by Walt Disney in Kansas City in 1922 and was unearthed in the American Dental Association's basement in 1955. Amateurish in comparison with Disney's later efforts, the film was a milestone in his career as it helped get his company started. He was paid $500 for his efforts.

Walt Disney Productions recently hosted an Overseas Comic Program Conference, a week-long international convention on the publication of Disney comics. Comic book collectors should hand on to any they have. They will be worth a lot of money someday.



Lucille Akana, personnel director of Universal Studios, was presented with two trophies for outstanding service to veterans and handicapped persons by the Valley Committee for the Employment of the Handicapped at its annual luncheon in Van Nuys.

One award was from the California State Labor Department and the other was the committee's Justine Jhonson award "for aid in employing the handicapped." In addition to giving preferential treatment to veterans and the handicapped, Miss Akana also serves as vice chairman of the Project Committee for disadvantaged persons in Van Nuys, and is chairman of the Valley Committee for the employment of the handicapped.

PARAMOUNT NEWS

Frank Bracht has been named film editor on "Star Spangled Girl" with Don Beckwith as his assistant. Sandy Duncan, Tony Roberts and Todd Susman topline. Filming is being done on a unique 10 a.m. to 7 p.m. schedule. Producer Howard Koch and director Jerry Paris feel that the usual 9 a.m. start is meaningless since cast & crew are still in the process of waking up. The theory seems to be correct as filming is ahead of schedule.

Kenneth Hyman, former VP in charge of world-wide production for Warner Brothers will make his bow as independent producer with "The Emperor of the North Pole" for Paramount through his Interhemisphere Productions Ltd. This will mark Hyman's first production since leaving Warners.

Speaking of Warners, Jack Warner will feel right at home when his "1776" rolls for Columbia – which, by then, should be settled in at Warners Valley lot.

Back at Paramount, Ali MacGraw and Ryan O'Neal have been honored with the David Donatello Award for their performances in "Love Story." The Golden David is Italy's highest official prize for international film. "The Conformist" won the Donatello for Best Italian Film of the current season while "Waterloo" was honored with a David as the Most Ambitious Undertaking of the year.

Denise Nickerson, who portrays Violet Beauregarde who is turned into the world's first, giant, living blueberry in "Willy Wonka and the Chocolate Factory," has been named Honorary Blueberry of the Year by the officials of the Fifth Annual Blueberry Festival in Elizabethtown, N.C. "Willy Wonka" has been honored by the Southern Calif. Motion Picture Council with an award as a picture of outstanding merit.

Glad to hear that Bob Goodfried, studio publicity director at Paramount, has been given VP stripes. Bob has been appointed Vice-President in Charge of Studio and West Coast Publicity and it couldn't happen to a nicer guy. When Bob was publicity manager at Columbia, the sign marking his parking lot read "Bob Goodfriend" – and he is.

Turn to Page 27

The Gourmet Circuit

DINING – ENTERTAINMENT
MOVIE REVIEWS – TRAVEL



SCHENLEY NAMES MISS DUBONNET – 1971 – Beautiful Arlene Charles – veteran of more than 50 motion pictures and television shows who makes her home in Sherman Oaks is shown at the buffet table at Don Paul's Ram's Horn in Encino immediately following her selection as MISS DUBONNET 1971. "Charley" will serve as official hostess for Schenley in many of the special events which the company sponsors throughout the year.



Sharing the view from Mistele's, elegant new glass-enclosed dinery atop the Crocker Citizens Plaza in downtown Los Angeles, are Mistele's distinguished general manager, Frederick Borman, and his pretty guest, recording artist Lynn Harper. The two enjoyed cocktails of Suntory Royal, the extra-smooth sipping whisky imported from Japan and a favorite choice with Mistele's cosmopolitan clientele, as they discussed Lynn's successful singing career and her forthcoming nightclub tour of Europe. When not away on singing tours, Lynn resides in North Hollywood. ***



Pretty Lady Eiko, owner, with Husband Steve Leakos of the Steak House Ten Japanese restaurant on Ventura Blvd., at Haskell, smiles with pleasure as famous TV – Radio chef personality, Mike Roy (right) gives out graduation diplomas to Eiko's first Japanese cooking class.

The 5 week course of traditional Japanese dinners and sushi ended in June, and classes adjourn for the summer beginning again in September.



NEW PRESIDENT – Congratulations Jacque Hansen (center) say Lee Meriwether and Philip Crosby when the beaming Jacque was installed as new president of Girls Friday of Show Business at the recent installation-dinner at The Villa Capri.



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Dining & Doings

WITH GENI CHARLESWORTH

†Ye olde diner and doer recently noted a number of articles about our friendly amigo, Ensenada, the charming little port town sixty or so miles below the California-Mexican border in Baja. Some six or seven stories, to be exact, and most conflicting with one another, particularly concerning places to dine.

Because that's ye olde d & d's duty to scam for all you adventurerers of the knife and fork, I hied myself down to Ensanada and spent four delightful, carefree, and rewarding days. First, I made reservations with my favorite place (and you'll love it too!) Casa del Sol, a spartan clean, quiet, comfortable and reasonable place to stay owned by Jacqueline and Jose Izabal. The warmth and friendliness of all their personnel and especially assistant mgr., Amanda Madrid Merida, will immediately make one feel "at home." Their's is the largest, sparkling swimming pool in town, and from my room door, just four steps and a splash!

We dined our first night at Sorrento's, a small clean spot just a few doors down from Casa del Sol on Ensenada's main street of Mateos Lopez. The soup was indifferent, an order of antipasto quite good, but the rest of the meal (seafood, which is always fresh except lobster when out of season) was very good. We enjoyed a full bottle of Ensenada's own Santo Tomas Chenin Blanc wine chilled just right. Our tab? About $10 including wine and tip (for two).

Next morning, by the courtesy of Emilio Mendez, Ensenada Tourist Bureau Director, a pleasant gentleman, El Senor Diaz toured us through the Santo Tomas Winery, not too far from the heart of Ensenada and which has been in existance since 1888. It now produces twelve types of wines some of which we sampled and enjoyed. Rosado (their Rose), chenin blanc, moselle, chianti and barbera. Old-fashioned wooden vats are used to ferment the wines and in a huge room of polar air, the Santo Tomas folk make their sparkling wines. Everything we saw reflected loving care and cleanliness.

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HOLLYWOOD PARK

Visitors to Ensanada may enquire at the Tourist office and public tours are conducted on Weds. and Sundays.

Amanda Merida, the hospitable mgr. of Casa del Sol squired us to a most delightful dinner in Del Rey Sol, the only gourmet restaurant in Ensanada and one which has such a colorful background it bears a wee re-telling.

On May 23rd next year, El Rey Sol (named after "the Sun King" of France Louis XIV) will celebrate a quarter of a century of serving fine cuisine. Even that illustrious monarch who is famous in history as a connoisseur of fine foods and wines would delight in El Rey's cuisine today. Daughter, Pepita, of the founding French-Mexican family, studied at the Cordon Bleu Cooking School in Paris and her talents continue to shine through in all that emanates from El Rey Sol's kitchen.

We had a selection of hors d'oeuvres (which is on the complete dinner) that both intrigued and satisfied the edge of appetite. Tiny shrimp on a cracker, heart of artichoke, fresh pickled glazed beets, El Rey's own pate on tiny slices of French bread, hardboiled egg with dainty garnee of cavier (these are some of those we enjoyed during our THREE visits). The salad was simple-greens with a slice of ripe tomato, but the dressing of wine vinegar and olive oil, light and just right.

My entree was snowy White Sea Bass (twice) and zesty stuffed shrimp on our last night. Amiga, Katherine Kessel, joined me in my choices except for our final dinner which was roast chicken and she mentioned it was excellent. The meals with Santo Tomas wines (which compliment so much!) never exceeded $11 including tip and tax. I might add an outstanding selection of French pastries made in the kitchens of El Rey Sol is included in the price of the meals, as is your coffee. I highly recommend this place as the best in Ensenada.

Off for ' La Bufadora '

We did visit Velasco for luncheon on Ruiz Ave. and it was good as was the Estero Beach restaurant brunch we enjoyed after our visit to the famous "La Bufadora" or blow hole south of Punta Branda point. The rushing waters of the ocean come in to a tiny crevass of shore rocks and spray up with a roaring jet rainbow sparkles of mist which fascinate for hours. I visited Prieto's my last sojourn and the lobster was magnificent, but because lobster was out of season during our current stay, we passed.

All the shops are fun to visit and one can discover many delightful and beautiful gifts for mini-prices. The Gift Shop of El Solecito adjoining and belonging to our hospitable Izabals, was a treasure trove of colorful gifts, and at modest and fair prices. We know, because I walked off a pound or two myself plus



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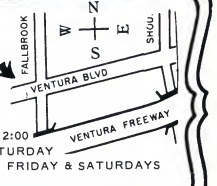
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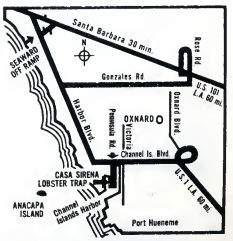


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that of my companion searching all through Ensenada for the best prices. I purchased some lovely glass boxes soldered with trims of tin and brass for prices according to size from only $2.00 up to $5.95. We also loved the huge brass keys which double as bottle openers. You wrought iron fans can have a heydey. A French bread rack up here on sale at $39.95 goes for $19 in Ensenada. Remember, you can bring back $100 duty free per person.

Another place that is absolutely fabulous is that of Asin at the corner of Ruiz and Mateos Lopez. It belongs to a petite Spanish lady, Pilar Asin, and she not only has the most fantastic collection of fine French perfumes at way-below-U.S. prices, but the most unbelievable collection of Lalique glassware and table pieces we'd ever seen. The magnificent Lalique horse head in the window is $1500, but probably half again here. Pilar also has a sensational collection of LLardo, a Spanish sculptor who does beautiful things with both glazed and bisque ware. It is all original and quite expensive, but well worth it for that special piece you've been looking for so long. Horses, bulls, burros, foxes, Spanish grandees and their ladies on horseback, a trio of playful stallions, a sleepy harlequin, fawns perched on pedistals playing music of the spheres and more. Pilar tells us that she is remodeling the facade of her Asin shop into an old New Orleans type building and it will be one of the showplace shops in Ensenada. I should mention they have an excellent selection of silver jewelry, too, and some of the more charming handmade Mexican craft giftwares.

The gentleman in the Oriental Import's on Ruiz which features some fine jades, carvings in particular, was honest and described the difference between bone and ivory for us. We purchased two bone necklaces with matching earrings (one pair) for $9.95. A bargain indeed.

Spectacular La Fonda

Forgot to mention that on the way down, met a friendly lady, Eve Stocker. She is owner of La Fonda which you'll note on the right and can stop for a beverage or lunch or both on your way down to Ensenada from the border. Eve runs a tight ship – the view from her terrace at La Fonda is spectacular and one may walk down to a gorgeous beach front on stone steps cut into the cliff. She's opening her new boutique come mid-July and I'm sure she'll have some intriguing gifts to buy at fair prices.

Alas! All good things must come to an end, so come Saturday morn, we wended our way homeward. This was about 7:30 A.M. and traffic was quite light. I imagine that if one keeps an early hour in mind, even if the customs should stop and

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Culinary delicacies are being prepared for "Polynesian Panorama" to be held July 24th at Estate of Phil Ahn, honorary mayor of Panorama City. From left are Carlton Wood, Manager of Galpin's Horseless Carriage Restaurant; and Dena Baker, chairman of event sponsored by Panorama City Chamber of Commerce.

search your car, traffic moves much more quickly at that hour.

Next month, we'll report our visit to Los Robles Inn Thousand Oaks, with a personable, deft gentleman, Frank Greenwood taking us under his wing, and a most pleasant dinner in Peter Hands' petite but charming Coeur de Lion on San Vicente Blvd., Los Angeles.

Hasta Luego, amigos. ***

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Scene

JACK ONG

ON FILM

■ **PLAZA SUITE** — Walter Matthau is at his best since "Fortune Cookie" in the film version of Neil Simon's smash-hit play. He stars in all three situations of the comedy, with a trio of terrific leading ladies. It's Matthau and Maureen Stapleton as a couple that faces marital disaster after 23 or 24 years (they aren't sure either). Then it's Matthau and Barbara Harris as the diry old producer who calls over his one-time teenage sweetheart for a fling. And, in the best of the playlets, it's Matthau and Lee Grant (she's amazing!) as the hysterical parents of a bride-to-be who, in an attack of stage fright, locks herself in the Plaza suite john.

■ **10 RILLINGTON PLACE** — "Ah, Mrs. Eady, come in, do," the slightly panting voice bids. What happens to Mrs. Eady when she disappears from the darkness of a London black-out into the darkness of the sleazy Notting Hill walk-up is only the beginning of this slick, suspenseful murder mystery. The film is based on the true cases of John Christie, mass murderer (at least 18), and Timothy Evans, who was hanged after not being able to prove his innocence of two of Christie's crimes (namely, the strangling of Evans' own wife and child). Richard Attenborough takes on the difficult role of Christie, and he is excellent. Richard Fleischer's direction ("Compulsion", "Boston Strangler") keeps the tension building.

ON STAGE

■ **GREEK THEATRE** — With heavy emphasis on the sounds of today, the Greek's current season holds something for all music fans, opening with opera ("Tosca"), getting into Motown with The Supremes July 2-4; followed by Vikki Carr and the American Dance Theatre July 5-11. Burt Bacharach takes over July 12-18 with The Establishment; Glen Campbell, Jerry Reed and Anne Murray bring on country stuff the 19th through the 25th; and Blood, Sweat and Tears open July 26.

■ **COMPANY** — You keep waiting for George Chakiris to let loose with some of his "West Side Story" dances, but it never happens. Instead, he idles through a circle of boring married New Yorkers and tries to decide whether or not to tie the knot himself. If this were the fate of every bachelor, you can be sure the knot would be around a lot more necks. Through August 21st at the Ahmanson.

■ **HELLO, DOLLY!** — After disappointing L. A. musical fans with a no-show last year, the much-touted Pearl Bailey/Cab Calloway production is scheduled July 6-17 at Shrine Auditorium.

■ **THE TRIAL OF THE CATONSVILLE 9** — Controversial drama by rebel priest Daniel Berrigan, who was convicted for destroying Selective Service records three years ago. First presented by New Theatre for Now at the Mark Taper Forum, "Trial" returns to the Taper for a second engagement running through August 1.

■ **KNICKERBOCKER** — Burt Lancaster tries out his musical wings in Civic Light Opera's adaptation-presentation of "Knickerbocker Hotel". At the Dorothy Chandler Pavilion.

■ **ONE IS A CROWD** — Academy Award nominee Beah Richards stars in her own drama of revenge. Wednesdays through Saturdays at Inner City Theatre, 1615 W. Washington Blvd.



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13573 Ventura Blvd., Sherman Oaks, 783-9610. Open 11 a.m. to 10 p.m. daily. Sundays, 2 p.m. to 10 p.m. The late Art Ryon, a chile connoisseur, said, "Why not brag about the best ... this is it." Chili as you like it, — mild, medium or hot. A unique restaurant across from Whittinghill's. All foods packed to go.

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Gourmet Guide

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Regular dinner menu features the aforementioned Duck soup, choice of greens and dressing from the salad bar; roast beef, steak and kidney pie, chicken and mushroom pie all served with roast potato or English chips, fresh vegetables and for dessert, English trifle or cheese and biscuits with fresh fruit! Luncheon $1.50 and dinners from $3.25. Try Farmhouse English Restaurant soon reservations 495-9148.

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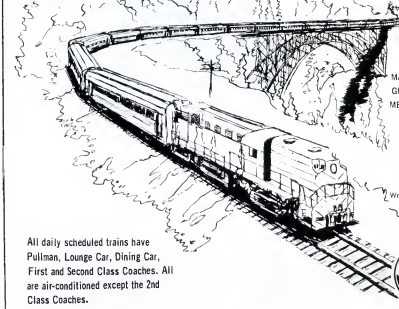
Hollywood: John Calley, executive vice president in charge of production for Warner Bros., announces that the company has entered into an agreement with Anthony Harvey, director of "The Lion In Winter" and "They Might Be Giants," for the development of two projects for the company.

Mr. Calley said "we are delighted that our association with Mr. Harvey which began on 'A Glimpse of Tiger' will continue. Mr. Harvey's contributions to that production were enormous."

Announcement for the first of the two projects will be made shortly.

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L to R: Harry von Zell and Scout Chris Trott, son of Mr. and Mrs. John Trott, Encino, shown accepting a check from Hollywood Turf Club for the San Fernando Valley Council, Boy Scouts of America, from Lee Stewart, Director of Public Relations, Hollywood Park.***

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MAN ABOUT TOWN

With the current rage of nostalgia, the Encore Theatre came up with an unique idea to help promote their Humphrey Bogart Festival. A cocktail party was held in the lobby for actors who had appeared with the late star.

June Allyson, who co-starred with him in "Battle Circus," still has the innocent grin, crinkling blue eyes, and husky voice which captivated a generation of wartime moviegoers. It's hard to believe she's 48 and her children (by Dick Powell) are grown.

The animated star-to-be was discovered by George Abbott while understudying Betty Hutton in "Panama Hattie," and first featured on Broadway in "Best Foot Forward" thirty years ago. She followed the role to Hollywood for the screen version and didn't return to the great white way until last year when she had a brief run in "40 Carats."

Born Ellie Geisman in a Bronx tenement, the real June Allyson in not nearly as uncomplicated and sunny as she appears. Describing her screen appearances, forever in a Peter Pan collar, she says, "I was all wrapped up in one gooey glob."



THE MAN (about town, that is) and actress June Allyson at a recent filmtown party, reaffirmed the fact that she's resuming her picture career. She's the widow of actor Richard Powell. *

Divorced from Dick Powell in 1960, she returned when she learned of his incurable illness and the two were reconciled for a year before his death. Later, June married Dick's barber, Glen Maxwell, whom she divorced recently after a stormy life together beset with personal problems. Now all that is behind her. She sold her Newport Beach home, moved into the Wilshire Comstock and is reactivating her career.

Another old friend at the party was Jerome Courtland who worked with Bogie in "Tokyo Joe." He's now a director at Screen Gems. Divorced from Polly Bergen in 1955, he lives with his second wife and three children in the valley.

Others reminiscing about their experiences with Bogart were Florence Marly ("Tokyo Joe"), Jeffrey Lynn ("Roaring Twenties"), Allen Jenkins ("Dead End" and "Marked Woman"), Marc Lawrence ("San Quentin"), and Robert Arthur ("The Big Sleep").

* * *

Stage Debuts

Carol Burnett and George Kennedy had never appeared in a stage play in Los Angeles. That situation was rectified when they co-starred in "Plaza Suite" at the Huntington Hartford.

Even though Carol has captivated audiences in every medium, she is not widely known for her stage work. Outside of summer stock, her only appearances in the theatre were "Once Upon A Mattress," 1959, and "Fade Out-Fade In," 1964.



COMEDIENNE CAROL BURNETT and actor George Kennedy, both of "Plaza Suite", Kennedy's first stage role, Burnett's third. *

George Kennedy, oddly enough, had never been on the stage. He was the youngest disc jockey on Long Island when World War II intervened and he enlisted in the army. When the war ended, George decided to stay in the service.

In 1957, he opened the Army's first Information Office in New York City, working on service connected projects. One was "Sergeant Bilko" on which Kennedy served as technical advisor. Two years later, he developed back trouble (since cured), was discharged, and decided to try his luck in Hollywood.

Within a week after he arrived, George was working in a "Sugarfoot" episode, and, at 33, his career was launched a second time. After eight years, the burly actor won an Academy Award for "Cool Hand Luke," and has been in constant demand since.

Honoring Carol and George, after their opening night performance, James A. Doolittle put out a red carpet to the entrance of his Trousdale estate and hosted a large party, assisted by pretty Norma Foster.

In addition to their respective mates, Joe Hamilton and Revel Kennedy, others toasting the stars were Rock Hudson and Flo Allen, Lydia and Charlton Heston, Martha Raye, Eydie (Gorme) and Steve Lawrence, Nancy Sinatra and Ross Hunter, Mary Costa and Jim Nabors, Jane Wyman and Nolan Miller, Lisa (Kirk) and Bob Wells, and, with deep Mexican sun tans, Mary Tyler (Moore) and Grant Tinker.

* * *

Days of yore

"Let's let silent pictures speak for themselves." With these words King Vidor introduced "Show People" and launched the retrospective in his honor at the County Museum of Art. The 77-year-old film pioneer pointed out that seeing these works, which he created over forty years ago, is like opening a package of old love letters—some are fun, others embarrassing.



SILENT FILM STAR Coleen Moore and famed director King Vidor as they appeared at the recent King Vidor retrospective at the L.A. County Museum of Art. *

"Show People" was fun. So was the audience. A special guest was William Haines, who co-starred with Marion Davies in the 1928 comedy. White-maned and seventy, Haines earned a great round of applause. Fellow directors George Stevens, Delmer Daves, George Cukor, and Tay Garnett came to show their admiration for Vidor, who gravitated from a realistic concern with

uncommonly common people in "The Crowd," "Street Scene," and "Our Daily Bread," to a surrealistic treatment of sex and spectacle in "Duel in the Sun," "War and Peace," and "Solomon and Sheba."

Actresses of the silent screen were there, including Vidor's constant companion Colleen Moore whom he directed in "Sky Pilot" 51 years ago, Marian Nixon, Claire Windsor and Frances Howard Goldwyn. Others were Betsy and Al Bloomingdale, Tom Drake, Mona and Karl Malden, Dana Wynter, and Steve Preston of Club John.

* * *

And more days of yore

"Is it a talkie," That's a question few people ask in 1971, but a couple of nights after seeing "Show People," came Samuel Goldwyn's 1926 western, "The Winning of Barbara Worth."

Once again, this time at the Wiltern, stars of the silent and early talkie era joined patrons to see a film classic complete with organ accompaniment by Gaylord Carter.

What a turnout. Imagine looking around and seeing Betty Bronson, Mae Clark, Eddie Quillan, Madge Kennedy, Evelyn Brent, Jack Oakie, Babe London, Harriet "Baby" Parsons, and Mrs. Harold Bell Wright, widow of the novelist. Sort of takes you back, doesn't it?



COWBOY GARY COOPER, age 25, had been a genuine rancher, and it was partly because he didn't like that kind of life that he embarked on a theatrical career. His first big acting break came with his role as a cowboy in King Vidor's "Show People", a 1928 Satire which starred Marion Davies. ***

Even though the stars of "Barbara Worth" were Vilma Banky and Ronald Colman, the picture is remembered for giving a lanky, 25-year-old cowboy his first acting break. Gary Cooper grew tired riding the range on his father's small Montana ranch ("Gettin' up at five o'clock in the mornin' in the dead of winter to feed 450 head of cattle and shoveling manure at forty below ain't romantic") and came to Hollywood. He was a five-dollar-a-day extra when he got the second lead in "Barbara Worth." At that time he said, "I was down to the essential starting point for all actors. I was broke."

With talkies, strangely enough, despite the monotone voice, his "yups" and "nopes," Cooper established a brave new style of screen heroism which carried him over from horse operas to three decades of comedies and dramas playing opposite such femmes fatales as Clara Bow, Marlene Dietrich, Carole Lombard, Tallulah Bankhead, Rita Hayworth, Ingrid Bergman, Patricia Neal (this romance was also off-screen during "The Fountainhead") and even after he was leathery and prairie-worn, a young Audrey Hepburn.

* * *

Downtown

George Lim's has been a favorite restaurant since genial George opened it two years ago. Finding myself downtown, I welcomed the opportunity to have dinner there again. The food and service are as good as ever and the exotic atmosphere is conductive to dining leasurely.

The waiter stopped by and said a pretty young lady wanted to say hello. He was right. Waving from across the room was restaurateur Edna Earle, on a busman's holiday from her Fog Cutter, with Bob Arnold.

* * *



Monkey business

After years of attending parties for people who acted like monkeys, I went to one for a monkey who acted like people.

His name is Baby Milo and the swank soiree in the Grand Trianon of the Beverly Wilshire followed the preview of "Escape From the Planet of the Apes" at 20th Century-Fox. Milo wasn't happy about the flashbulbs exploding, but at least he didn't act like that long ago star who went ape, King Kong.

Producer Arthur Jacobs was host, and, in addition to Milo, other cast members greeting guests were Jacob's wife, Natalie Trundy, Ricardo Montalban, Eric Braeden, Bradford Dillman, and the film's director, Don Taylor.

Suzy Parker and husband Brad Dillman came for the evening from their home in Santa Barbara. They try to avoid the party circuit. As Suzy explained, "Even in my heyday I didn't smoke, drink, go to nightclubs, or even dance." Nor would she go to men's apartments (If I was going to have a war, I wanted it fought on my grounds"). Referring to her days as the world's most famous model, Suzy says, "I was an animated clothes hanger." She must have been the highest paid clothes hanger in history.

* * *

One-Man Woman

"I'm a one-man woman . . . one man at a time." Who else but Mae West?

Looking and acting like the greatest female impersonator of all time, she went to college (UCLA to be exact) and spoke to students who had just seen "I'm No Angel" which she made before they were born.

Undulating on stage, standing with her hand on her hip ("It's resting"), 77-year-old Mae bridged the generation gap and showed the youngsters why their parents (and grandparents) regard her as a phenomenon.

Students howled at such lines as "I used to be Snow White, but I drifted," and "It's not the men in my life, it's the life in my men that counts."

A couple of years ago, Mae invited me up to her white-on-white Rossmore apartment. She neither smokes nor drinks and expresses her disdain by offering no liquor or having ashtrays around. She is a firm beliver in ESP and often sponsors psychics. At this time she had sent ESP authority, Dr. Kelly, to a party were drinks were served. Poor Dr. Kelly imbibed, got the wrong vibrations, and forecast all the wrong futures. I was holding my sides with laughter when I heard the story and was informed by an icy voice, "It isn't funny."

I haven't been invited back. ***

La Costa

Nestled in the hills near San Diego is one of the most luxurious resorts in existence, La Costa. Something new has been added to the constant round of activities. Pancho Segura has opened a tennis clinic using his experience and ability to pinpoint problems, so go on down and improve your game.

At night, La Costa can become a festive social club, and did while we were there. Manager Barry Henry and his attractive wife, Barbara, were hosts for cocktails and a gourmet dinner. Guests were the spa's pretty and competent public relations head, Zetta Castle, Rosemary and David McDonald from Palm Springs, Dolly and Bob Maw * * *

INSIDE TRACK by Bea Colgan
Continued from Page 16

SCREEN GEMS

Paul B. Stager, Jr., has been named West Coast studio counsel for SG's. He replaces Sheldon M. Mittleman who has resigned. Stager has been associate studio counsel for the past six years. He and his wife Carol live in Sherman Oaks.

Jeremy Gelbwaks had to bow out of his regular role as Chris in "The Partridge Family." His family is moving to West Virginia where his father is now employed as an electrical engineer. Jeremy is being replaced by Brian Forster in the comedy series with music. Brian is the son of actress Jeniffer Raine and step-son of actor Whit Bissell so he is keeping it in the family.

Douglas S. Cramer will serve as executive producer of "QB-VII," the Leon Uris best-selling novel which SG's will bring to the tv screen as a milti-part feature for ABC-TV's Circle Films. This will be Cramer's first project since joining SG's/Columbia Pics as an indy producer of tv programs and motion pictures.

Rick Rosner Productions has joined SG's and will produce and develop programs for syndication.

Also new at SG's is John Richard



Civic and business dignitaries attended the "Salute to Commerce" luncheon sponsored by the Continental Hyatt House and the Hollywood Chamber of Commerce. At the luncheon, Bricker Lincoln-Mercury was cited for community service, leadership and business accomplishments. John Carlini, Vice President and General Manager, is pictured with his associates accepting the award from Diane Serjeant of Continental Hyatt House.

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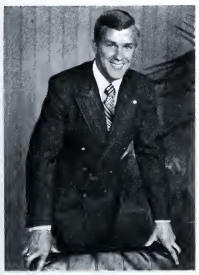


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Williams who has been named assistant to Lawrence A. Gordon, V-P in charge of development. Williams was formerly in the story dept. at 20th Century-Fox, was literary assistant to Raymond Burr and Lester Salkow at Harbour Productions, and assistant to heads of the motion picture and literary depts. at Ashley-Famous Agency.

AIPieces

Brayden Linden, the hippie-on-a-motorcycle in "Bunny O'Hare," has just purchased a new business which he is operating between assignments. He is inviting the public to patronize his Linden-Coty Limousine Service. He promises he won't drive.

Vincent Price recently participated in the U.S. Government-sponsored Associated Council of the Arts forum on culture in America today in Washington, D.C. He was a member of the panel discussing "Government as Planner." The star of "Dr. Phibes" was the only actor to participate in the event. Price also made a unique appearance with the St. Louis Symphony Orchestra during which he recited poems by Edgar Allan Poe to original music composed by Leonard Slatkin.

Robert Quarry has just signed what may be one of the longest contracts of its sort in the industry today. He will star in at least two films each year for five years for American International. These will be in addition to "The Return of Count Yorga," the recently completed sequel to "Count Yorga, Vampire," in which he essayed the title role.

"The House of the Seven Gables" will be made available to Variety Clubs International throughout the world for charity premieres. AIP has done the same thing with "Wuthering Heights" and $250,000 is being raised for youth charities with such premieres.

AROUND AND ABOUT

Girls Friday of Show Business announced the most successful Angel Ball in club's history was held June 5th at the Beverly Wilshire Hotel. Godfrey Cambridge made a smashing MC and introduced singers Ruth Olay and John Rowles who were both recalled for encores. Last year's Angel of the Year, Robert Middleton, presented award to 1971 Angel, Gregg Morris, while Lee Meriwether and hubby Frank Aletter drew for the door prizes. Much of the credit for this event goes to Marlene Mattaschiam and Judy Van Noord, co-dance chairmen who came up with a good show and some wonderful prizes.

Also spotted in the audience were South American singer, Bertha Dupuy; Joy Wilkerson and husband producer Tony Cardoza, Colette Wood of the Hollywood Reporter and Syd Cassyds. (Syd's with Boxoffice).

Harry Mines, one of the best unit publicists in the biz, confides he's left Solters & Sabinson and is back in the rat race. Harry never did like to be confined to one desk from 9 to 6.

See you next month. * * *

Lee Graham's Man About Town

continued from Page 26

†May the Orange Bird of happiness fly over your juice depositing vitamin C. Who is Orange Bird? He's the new cartoon character created by Walt Disney Productions for use in the food and beverage field by the Florida Department of Citrus. This new character will play a major role with Anita Bryant in the departments promo activities in the Sunshine Pavilion at Walt Disney World, which opens in October. Orange Bird will also join the Disney family of characters in books, records and other means of exposure. Orange Bird doesn't talk, whistle or sing either. He communicates by expressing thoughts in puffs of orange smoke that appear over his head. Wonder if he blows smoke rings too?



Dana Andrews of Studio City, joins Mrs. Arpad Domyan, ANTANS president, during intermission of "Design for Living" at Ahmanson Theatre.

†RESTAURANT TIP — Vince's Restaurant located at 5140 Sunset Blvd. near Normandy in Hollywood. If you like Italian home cooking and aren't looking for a posh decor, this is the spot. Vince Scaturro took his apprentice training at the old Casa D'Amore in Hollywood and cooks each dish individually to order. Nothing is made up in advance and Pizza is especially good.

†Sally Kellerman, currently filming Columbia's "Labyrinth," disclosed that she originally turned down the role of Hot Lips in "MASH" which just won her an Academy Award nomination as best supporting actress, but that director Robert Altman talked her into taking it. Said Sally: "The role had only six lines but Bob promised me it would grow. It did — it grew and grew and grew . . ." Commenting on her recent marriage to writer-producer Rick Edelstein, Sally quipped "It's twice as good since we got married." Wonder what she meant by that???

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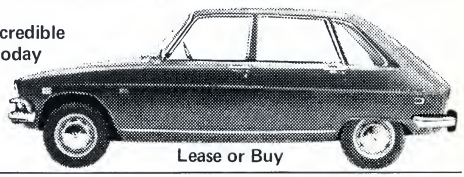
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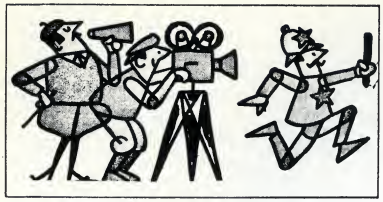
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ORIGINAL AUTOGRAPHED PHOTOGRAPHS OF THE SILENT STARS OF YESTERYEAR



JOHN GILBERT, born in Logan, Utah, in 1895, died in Hollywood on Jan. 9, 1935, of a heart attack. Perhaps the greatest of the "great lovers" of silent pictures, Gilbert's voice did not measure up to what the public thought it ought to be and his career plummeted with the advent of "talkies". One of his last films was "Queen Christina" (1934) opposite Greta Garbo, but he was never to regain the classic stature of the stardom he had attained in such films as "The Big Parade", (1925) another King Vidor feature included in the L. A. County Museum of Art retrospective, this one screening at 8:30 p.m. Saturday, June 12.

ALMOST FORGOTTEN by most, a 1971 youngster tries Shirley Temple's 1935 footprints on for size at Grauman's Chinese Theater, a total gap of 36 years. Thirty-six years! ***





MOVE SLOWLY for this old motion picture camera, only one item from a rare collection of early-Hollywood artifacts, costumes, posters, photos, etc., presently on display in the Tarzana (Calif.) branch of Coast & Southern Federal Savings and Loan. Manager Robert G. Marchant and staffer Karen Cohn pose in this unique movie museum which features one-a-day free showings of vintage movies Mondays through Saturdays. ***


Yes, Yes, Alice!

by Robert Kendall

†The other night I was watching Joey Bishop m.c. the Johnny Carson Show when the teevee screen suddenly lit up with the radiant glow of a golden-era superstar. There she was, my favorite ever since I fell in love with her when she sang, "Alexander's Ragtime Band."

The same Cinemascope blue eyes, the velvet voice thrilling me all over again. Alice Faye was on; still blonde, still beautiful. As she went into her dance, displaying those fabulous Faye legs, a beautiful movie legend was performing; singing, dancing her way into our hearts all over again. Miss Alice Faye, 120 pounds of well-shaped female glamour vivaciously singing, "I Want To Be Happy."

Later Alice told Joey, "I'd love to do 'No, No, Nanette' in London." You could almost hear loyal fans cheering, "Yes, Yes, Alice!"

Alice flew to New York City to accept the revived Liberty Magazine plaque as the "Film Star to Remember" at a glittering nostalgic gala atop Rockefeller Center in the Rainbow Room. Benny Goodman was there, along with Lillian Roth, Hildagarde, Patsy Kelly, Ruby Keeler and Shirley Booth.

When Alice returned to California I contacted her at her rambling ranch home in Palm Springs. Alice never seemed more happy, excited or glamorous.

"It's all coming back and I think it's wonderful," she exclaimed. "I love this upsurge of nostalgia that finds Lauren Bacall, Ruby Keeler, Lillian Roth, Patsy Kelly, Yvonne de Carlo and Alexis Smith





doing turnaway business on Broadway. When I saw 'No, No, Nanette', I added my cheers and bravos to the standing ovation."

"You know I'm from New York," Alice reminisced, "I began dancing when I was fifteen at the Capitol Theater. From here I went to George White's Scandals and then I met Rudy Vallee."

The rest is movie history. Faye joined Vallee to sing on radio. She came to Hollywood with him and starred in her first flick and has never quit starring.

"How do you keep that figure so trim?" I asked.

"I'm an exercise nut. I do the Elizabeth Arden exercises in the pool. I swim every day and take long walks with my Labrador dog 'Dolly'."

"What about hobbies?"

"I used to collect records, paint and now I'm enjoying gourmet cooking."

"How does it make you feel to know there are Alice Faye fan clubs all over the world that refuse to forget?"

"I love them," she smiled, her blue eyes aglow. "When Phil and I were in London last year for a teevee show, one of my friends and a fan, Arthur Nicholson, took me to Cinema Theater where they play my pictures twice a week. They even come from as far away as Scotland to see them."

Fran Mosier, who has every Faye film, has the San Francisco chapter of the Faye Fan clubs and shows the films every two weeks. And there are similar fan clubs in major cities all over the world.

"How does it affect you to see your old movies, Alice?"

"I cry," she replied.

"And what was your response to being chosen by Liberty as "The Star to Remember"?

"I was thrilled," Alice said sincerely, "I'm grateful people remember because I put my all in my movie work."

Faye film musical scores won Academy Awards. "You'll Never Know", which Alice sang so hauntingly well in "Hello, Frisco, Hello" won an Oscar as best movie song of the year. Her high-kicking Can-Can in "In Old Chicago" is unforgettable. "Lillian Russell" proved she could act. Her problem is multi-talents; singing, dancing, acting. The public demanded total entertainment. "Week-End in Havana", "That Night in Rio", and "The Gang's All Here" presented her in some of the most brilliant, light-hearted technicolor musicals ever made.

"Any truth to that feud rumor between you and Betty Grable?"

"Not a word of truth," Alice laughed, "Betty and I respect each other and hate this ridiculous rumor. As a matter of fact, when Phil threw a birthday party for me in Vegas a few weeks ago Betty and her boyfriend were the first ones there."

"Your hair is always so glamourous."

"Larry Bauser of Beverly Hills is my hairdresser here and in New York, Charles of the Ritz."

"Why did you quit making movies at the peak of your career?"

"Zanuck," Alice snapped, "He clipped my best scenes in a dud, 'Fallen Angel', after doing 29 hits for Fox. I quit after that. I left him the key to my dressing room at the gate."

For seven years Alice and Phil entertained with comedy and song on NBC on Sunday nights. Phil constantly in demand in night clubs and teevee, often joins Alice for such specials as Timex, Kraft Music Hall, Dean Martin Show, Red Skelton and Hollywood Palace.

"Now I want to work again. Loretta Young is busy with her boy's home, Janet Gaynor has her squab firm, the Hollywood stars are back on Broadway and I want to do "No, No, Nanette" with Don Ameche in London."

Admittedly Alice is a show-biz phenomenon. She has gone the gamut; starring on Broadway, in Hollywood, on radio and television. Her blonde, singing, dancing style became a goldmine proto-type, launching Betty Grable, continuing with Haver and others up to Marilyn Monroe. Casette movies will introduce her to millions more, her re-issued records are sellouts and her movies on teevee among the most popular. With the nostalgia craze at its peak, it's high time for Alice Faye.

When the song, "We Love You, Alice Faye" became a London hit, it echoed the loyalty of Faye fans who agree Alice Faye is indeed "The Star to Remember"!***

E S P in HOLLYWOOD

by Robert Kendall

The most versatile E S P personality in southern California is undoubtedly mystic Maxine Bell. Of her unique E S P gifts, Jess Stearn asserts, "Maxine is a truly rare phenomena."

In our Hollywood Studio Magazine interview, Maxine revealed she has often been involved in the Hollywood scene. Recently, she appeared on NBC-TV as she checked out vibrations in house of film star Bela Lugosi.

Once she warned Elke Sommer and husband Joe Hyams that they should move from their house. They'd had so much trouble with strange, mysterious happenings they felt sure it must be haunted. Maxine warned fire would eventually force them to flee and strongly advised them to leave immediately. They didn't, and fire later did force them to flee just as Miss Bell had warned.

Movie-star's children, victimized by drug-addiction have made Maxine's home their headquarters on more than one occasion. Maxine explains, "I am a firm believer in God. I direct the youth to him, using the power of prayer to guide them through their dire difficulties." Maxine will not divulge the names of the stars or their children, commenting simply, "I helped them. That's what I'm here for."

She continues: "I work with my divine psychic gift to heal. I have helped many ill and distressed who have come to me. It is my gift from God to heal the sick. I am simply carying on the work Edgar Cayce began. Doctors bring people to me for analysis so I can help them get to the origin of their illnesses that have eluded them."

She continues, "As I've used this divine gift, I'm grateful to God, the gift of healing has increased."

Among Hollywood celebrities who've come to Maxine for consultation and guidance are such stars as Jennifer Jones. Interesting, Jennifer recently revealed she is vitally interested in helping curb the dope traffic among young people, warning them of the dangers involved, a work Maxine has been involved with for a long time.

Irv Kupcinet, famed Chicago news columnist and teevee personality came to ask Maxine to help him find out what really happened in the tragic death of his actress daughter Karyn Kupcinet.

Even more remarkable than Maxine's many gifts, which include clairvoyance, horoscope reading, and making predictions with 90% accuracy might be her most unusual and unique musical gift. Shortly an album of symphonic works with Maxine at the piano will be released. It is called "Medium of the Masters", and features musical works she has composed, acting as the medium for Brahms, Chopin, Rachmaninoff and others.

Maxine gained concert stage fame for her talent with the piano. Now, she has added composing, scoring and transmitting from the other world major musical works.

"Don't give me any of the credit," she insists modestly. "I merely act as the medium for these genuises. They play a refrain over and over until I transmit it correctly."

Miss Bell's talents are indeed varied, her work wide, and the music she has composed and played most beautiful. Hollywood film stars, including Mae West, Elvis Presley, Bing Crosby, Alice Faye and many more have had unique E S P experiences. More about specific movie-star E S P experiences will appear in forthcoming issues.

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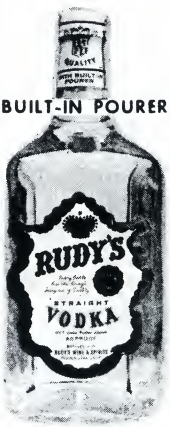
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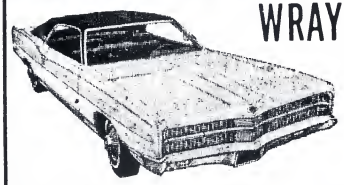
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PEOPLE MAKE MONKEYS reasonably comfortable at premier party for "Return from the Planet of the Apes". ***

"Escape from the Planet of the Apes" is the third in what is becoming a series of films (two's a sequel, three's a series) stemming from the highly original and hugely profitable "Planet of the Apes," which producer Arthur P. Jacobs made for 20th Century-Fox four years ago.

The first film, based on Pierre Boulle's novel, "Planet of the Apes," took place in the distant future after human civilization as we know it had long been destroyed. The second, "Beneath the Planet of the Apes," continued chronologically, but in the third, Paul Dehn's original screenplay moves the period all the way back to the present day.

The simian scientists narrowly escaped the conflagrations that consumed the earth in the second film and now they travel, through a bend in time and in a handy spaceship, backward across the centuries to contemporary Los Angeles.

In "Escape from the Planet of the Apes," Kim Hunter, the only star to appear in all three films, is reunited with Roddy McDowall, who played her simian husband in the first one. Both stars, in their ape makeup, get to wear fashionable modern clothes for the first time.

For the new film, producer Jacobs has added a new ape character who, in a switch in casting, is played by filmdom's longtime favorite juvenile delinquent, Sal Mineo. These three are the only ape characters in the story. Actually, there is a fourth but he is a contemporary, non-intelligent ape in a zoo who tries in his confused way to befriend the brilliant visitors. He is played by Janos Prohaska who specializes in portraying apes on the screen.

Among the contemporary human characters are Bradford Dillman who plays an animal psychiatrist. "I'm the first to discover that they can actually think and talk," Dillman says. "From there on, I seek to protect them against authorities who would have them destroyed because they are strange." Dillman says he has never known an animal psychiatrist but they must certainly exist in Beverly Hills.

Natalie Trundy, who in private life is Mrs. Arthur P. Jacobs, plays another animal psychiatrist. Miss Trundy was a well-known Broadway actress before a broken back interrupted her career some years back.

Eric Braeden, who played a brilliant scientist in the recent, "Colossus, the Forbin Project," plays another scientist here and William Windom, who played a congressman on television for several years, goes all the way up to President of the United States in this film.

Ricardo Montalban plays the owner of a circus and Albert Salmi is seen as the government interrogator of the articulate simians.

"Escape from the Planet of the Apes" was directed by Don Taylor, a leading actor before he turned to directing. "Escape" is his fifth feature film, although he has dozens of television shows, to his credit.

"Escape from the Planet of the Apes" was filmed entirely in Los Angeles and environs. In this part of the world, actors before cameras on the street don't cause much commotion anymore, but when the actors are apes and the apes are checking into the Beverly Wilshire Hotel or shopping for clothes at Giorgio's Dress Shop and Dick Carroll's Men's Shop, even blase natives are likely to gape. Gape they did, causing numerous traffic jams.

The splashdown of the spacecraft was shot off the Malibu coast north of Los Angeles. Other locations included the Los Angeles Zoo and the County Museum of Natural History. Ricardo Montalban's circus was set up on a golf course across the street from 20th Century-Fox.

Besides Jacobs, McDowall and Miss Hunter, other major veterans of the original "Planet of the Apes" on hand for the third film are art director William Creber and makeup genius John Chambers.

Creber's job was simpler this time around.

For the first film, he had to dream up the vast Ape City. For the second, he had to create a mutated New York City entirely underground. For the current film, he merely had to cope with present-day Los Angeles.

Makeup man Chambers' job was easier too, simply because he had only three simians to deal with.

One new problem involved making a baby chimpanzee resemble Kim Hunter and Roddy McDowall who are supposed to be its parents. Chambers, who worked with 20th Century-Fox makeup chief Dan Striepeke on the new film, won an Oscar for his original ape makeup for "Planet of the Apes," one of only two Oscars ever given to makeup men in the Academy's 43-year history.

Associate producer Frank Capra, Jr., the son of the distinguished filmmaker, has had 16 years of experience in TV as writer, film editor, director and producer. He recently served as asociate producer of "Marooned."

Cinematographer Joseph Biroc's previous credits include "Bye Bye Birdie," "Hush, Hush ... Sweet Charlotte" and "The Flight of the Phoenix."



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